

**Price 10 Cents.**



## **THE LINCOLN PANORAMA**

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### **A Talk on the Life of Lincoln**

**To Accompany the Lincoln  
Blackboard Stencils**

**BY**

**Harriette Wilbur**

A brief talk on each of the Stencil Pictures, relating the important events and interesting scenes in the life of Lincoln. The talk and pictures present a fascinating illustrated sketch, both entertaining and instructive. For a list of the Stencils needed see last page of this pamphlet.

**MARCH BROTHERS, Publishers,**

**208, 210, 212 Wright Avenue, Lebanon, Ohio.**

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# The Lincoln Panorama.

A TALK ON THE LIFE OF LINCOLN.

To accompany the Lincoln Blackboard Stencils.

BY HARRIETTE WILBUR.

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This exercise for a February program is to be given by different pupils, each giving one of the brief sketches while indicating a picture on the blackboard, made from the Lincoln Blackboard Stencils, which may be procured from MARCH BROTHERS, Lebanon, Ohio. (See list on last page.)

The pupils may commit the items here given or they may arrange their own subject-matter.

1. "LINCOLN'S BIRTHPLACE." The log cabin which was the birthplace of Lincoln was built on the south branch of Nolin's creek, La Rue County, Kentucky. The farm land upon which this cabin stood was fairly good soil, but it was only partly cleared, and its chief attraction was a fine spring of water, shaded by a little grove, which caused it to be known as the "Rock Spring Farm." This was a pleasant home in the spring and summer, when the flowers and birds as well made it their home, but in the long, cold winter it was far from comfortable, for the cabin was of the rudest sort, with only one room, one window, no floor,

a door-way but no door except a bear-skin. Surely, this humble birthplace was far, far away from the White House, his last home. The story is told of one day when the family had nothing to eat save a few roasted potatoes, that little Abe looked up after his father had said grace, and remarked, "Dad, I call these mighty poor blessings." With very few things to work with, three-legged stools for chairs, beds built against the wall, and no glass in the window, most of the comforts of life were lacking. And yet, there was one thing about the house that made it very homelike when the cold winter winds were howling about this little log hut in the wilderness. This was the great fireplace with its huge chimney. When Abe's mother held him, his sister standing near by, and told them stories of the great world far away from their wild home, the boy was thrilled and inspired to do something noble. Lincoln has said of his mother's influence "All that I am, or ever hope to be, I owe to my angel mother." And with her helpful inspiration he was able to hew for himself a pathway from the log cabin to the White House.

2. "LINCOLN AT STUDY." The roaring fireplace was the little Lincoln's schoolroom, for in this wild region there were very few schools. The boy learned to read lying or sitting before the fireplace where the light from the logs was brightest, and he learned to write on the shovel or a piece of wood with charred sticks for pencils. A year's schooling was all he ever received, Zachariah Rinney being his first teacher and Caleb Hazel his second; but his mother owned a spelling-book and the Bible, and he was able to borrow "Pilgrim's Progress" and "Aesop's Fables"—and these were his text-books.

3. "LINCOLN THE RAIL-SPLITTER." At the age of eight he had learned to swing an axe, and for the next thirteen years the boy was literally chopping and hewing his

way forward and upward. He helped his father build log houses, and once split enough walnut rails to fence a ten-acre farm. After this he became successively a flatboat hand, a clerk in a store, a Captain in the Black Hawk War, a country storekeeper, postmaster, surveyor, and at last a lawyer, a member of the Illinois Legislature, a Senator and President.

4. "HOME AT SPRINGFIELD." When Lincoln first began the practice of law at Springfield, Illinois, the capitol of the State was Vandalia. While a member of the State Legislature he was instrumental in having the capitol changed to Springfield. This house in which Lincoln was living at the time of his election as President was, in 1887, given to the State by Robert Todd Lincoln, and a collection of memorials and relics of him is to be preserved there. It is an old-fashioned frame house, with many-paned windows, green window-blinds, rain spouts, a chimney at either gable end and a veranda. It is situated on a corner lot in the residential part of the city, and though a very plain, unpretentious looking building, it is visited by hundreds every year.

5. "LINCOLN AS PRESIDENT." There were very few portraits of him painted during his lifetime, most of those now found in different galleries being copied from photographs. He was as unusual in appearance as in character. His stature was almost gigantic, being 6 feet 4 inches; he was muscular, but never very heavy; his hair was wiry and luxuriant and stood out from his head, and was touched with gray. His eyes, grayish brown, were deeply set, and were always sad unless he was laughing over some humorous anecdote. His nose was long and slightly curved, his mouth large, and during his presidency he wore a thin, straggling beard. His manner was simple and careless, but with a dignity that always kept people at a distance. His goodness of heart and his pro-

found respect for the law stand out prominently among his many virtues of charity, wit, humor, simplicity, and keen sense of justice.

6. "THE EMANCIPATION STATUE." On Jan. 1, 1863, Lincoln issued a statement saying: "I do order and declare that all persons held as slaves are, and henceforth shall be, free, and that the Government of the United States will maintain the freedom of these persons." Thus by a single stroke of the pen, over three millions of negroes received (so far as the Government could then give it) that most precious of all rights—ownership of themselves. In Lincoln Park, Washington, D. C., an "Emancipation Statue" was erected by Thomas Ball, the work being paid for by contributions received by the freed slaves. It represents Lincoln holding his hand protectingly over a negro, who kneels at his feet in gratitude for the service Lincoln has done him.

7. "LINCOLN'S MONUMENT." This monument stands over the grave of Lincoln in Oak Ridge Cemetery, Springfield, Illinois. \$200,000 was collected for this structure, \$20,000 being contributed by the veterans of the Civil War and \$8,000 came from the negro troops who thus, out of the first money they ever earned as free men, helped to erect the monument to the man who emancipated them. The monument is not a handsome nor a stately one, for it was badly built, being erected on a sand bank, of bricks with an outer covering of granite. It is surmounted at a height of 120 feet by a bronze statue of Lincoln, and the lower groups at the four corners represent the four divisions of the national forces—the infantry, the cavalry, the artillery and the navy. But the scenes of battle, sinking ships, dead bodies and all the horrors of war rob it of all beauty and dignity, and make it an inappropriate monument to the life and character of Lincoln. Visitors have picked and pried off bits of glass, stone, bronze and brick,

and some have even tried to carry away Lincoln's body to hold it for a ransom. But perhaps in the future a better monument will be placed over the grave and the martyred President will be left to rest in peace.

8. "LINCOLN'S STATUE." As if to atone for this unpleasing monument, the statue of Lincoln in Lincoln Park, Chicago, is pronounced the greatest portrait statue in the United States. The statue was executed by Augustus St. Gaudens and the pedestal by Stanford White. The work is most advantageously located on a slight elevation beside a wide drive-way, and is clearly outlined against the background of trees stretching along some little distance behind. The life-like figure has seemingly just arisen from the large chair just behind him, and stands as though in deep thought or as about to speak to an audience. The left foot is advanced, the left hand grasps the lapel of his coat so naturally that it seems to be able to change the position at will, the right hand is held across the back and the head is bent. The whole pose and the clothing and all seem typical of both the man and his times, but better than excellence of composition is the expression of the face—so strong and thoughtful and dignified and good, yet saddened with the burden of responsibility, and anxious to serve Duty.



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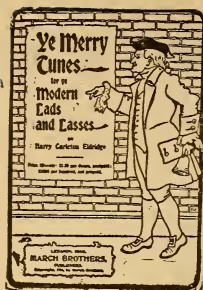
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